

SELECTIONS

FOR THE

BANJO.

GAVOTTE from "ERMINIE,".....Wild. 25
 RACQUET GALOP,.....Clark. 25
 BLUE BIRD POLKA-REDOWA,.....Clark. 25
 ELECTRIC MARCH,.....Burke. 25
 FIVE SONGS WITHOUT WORDS: }
 OLD FOLKS AT HOME, SHEPHERD BOY, MY LODG- }
 ING IS ON THE COLD GROUND, ROSA LEE, WE } ..Curtiss. 35
 HAVE LIVED AND LOVED.
 NOVELTY SCHOTTISCHE, LAWS POLKA,
 ELLA MAZURKA,.....Dobson. 25

LA GITANA WALTZ, (Bucalossi)Wild. 25
 GEN. BOULANGER'S MARCH,Wild. 25
 FANTASIA,.....Dobson. 25
 TURKISH REVEILLE, CARNIVAL WALTZ,...Dobson. 25
 PIZZICATI,.....Wild. 30
 MANDOLINA, (Otto Langey)Wild. 25

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LA GITANA.

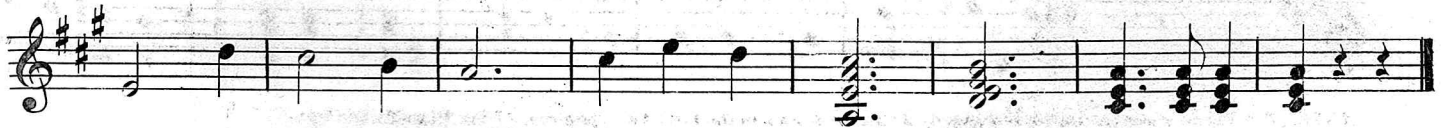
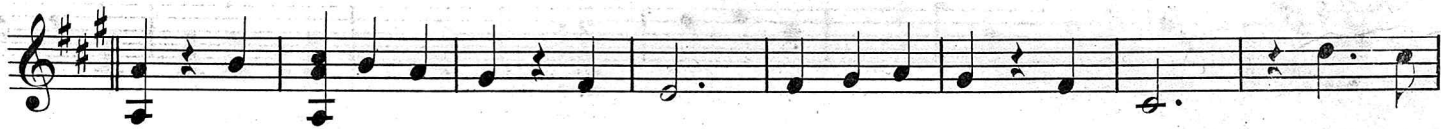
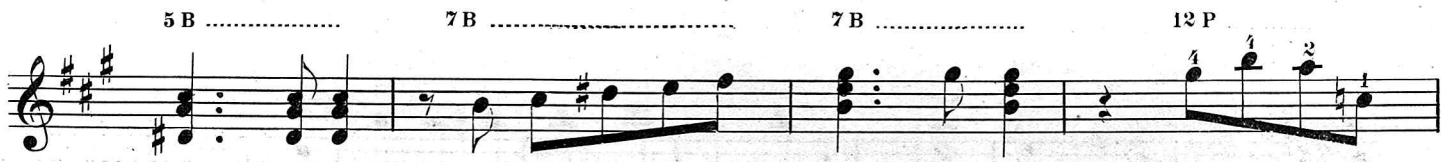
WALTZ.

Tune Banjo to C.

Arr. for Banjo by J. C. Wild.



NOTE. If a Piano accompaniment is wanted, it can be found in the first two numbers of the Pianoforte Copy.



NEWEST AND BRIGHTEST SONGS AND PIANO PIECES.

Vocal.

- The Rivals.** Bb. 3. b to B. *Nettie May Gifford.* 25
Young Jim has no fortune
Except his brown hands,
Yet he's placed round my heart
Love's strong golden bands.
The old story of love without money, and
money without love.
- To Horse.** Words by Browning. C. 3.
c to g. *Gustav Kobbe.* 35
Boot! Saddle! To horse and away;
Ride for my castle before the hot day
Brightens to blue from the silvery gray.
A spirited cavalry song.
- The Maiden and the Rain.** F. 2. c to E.
A. W. Marchant. 30
Of the maid who frightened the rain away.
- Baby.** F. 3. c to E. *A. W. Marchant.* 30
One more sonnet to King Baby.
- Good Night.** C. 3. c to D. *A. W. Marchant.* 30
A sweet good night ends this series of half a
dozen children's songs, which are appropriately
named "Six Night Cap Melodies."
- Cajolerie.** A. 3. c to E. *Julia de W. Gibbs.* 25
Singeth Philomel,
Save that her heart is full.
An elegant and sweet trifle, having no defect
but its brevity.
- Stella Mea.** Eb. 4. d to g. *Alsop Leffingwell.* 30
A "Mount Desert" melody, improvised by C.
E. Gudebrod, is an "Arthur Fairfax" song,
sung by the Princess Natalie and belongs to the
novel "Mystery of Bar-Harbor."
- Our Nation forever live.** Chorus. Eb. 3.
d to F. *W. N. Manning.* 30
Our country, 'tis of thee we sing,
The fountain of liberty blest.
Full and good harmony, and will serve well as
a hymn-chorus for 4th of July exercises.
- A foolish little Maiden.** C. 3. c to E.
Louis Sedgwick Collins. 40
"Hallelujah,"
Sang the choir above her head.
"Hardly knew you!"
Were the words she thought they said.
An excusable mistake, considering the pro-
nunciation of many choirs. A pretty little song.
- Questions.** Words by Dora Greenwell. D.
3. a to D. *A. D. Saxon.* 40
An alto arrangement of a very beautiful song.
- A Dream so fair.** Eb. 4. F to g. *Rudolf King.* 35
Since eyes are beaming soft and sweet,
And cheeks with gladness softly glow,
We own our happiness complete
As hand in hand for aye we go.
A musical dream of future pleasure. Very
sweet and hopeful.
- Remember me, my God.** Aria for Contralto.
Eb. 4. g to E. *N. H. Allen.* 35
In hour of deepest woe
Thou art my only hope, my plea,
Against th' accusing foe.
A grand solo for a full, rich, alto voice, dis-
tinctly articulated, it should be a very effective
solo for church service.

- Serenade to Zanetta.** Serenade di Zanetta.
C. 3. c to F. *Massenet.* 30
Mignonne! Voici l'avril,
Le soleil revient d'exil.
Come! the winter hath flown
And the skies are brighter grown.
A decidedly neat and pretty, light and trip-
ping song of spring, in French ballad style.
- I love thee.** Eb. 3. E to F. *Rudolf King.* 35
It is my vision in the night,
My dreaming in the day,
The very echo of my heart,
The blessing when I pray.
Words by Tom Hood, who makes one of the
best of love songs in the simplest way. Nice
melody.
- Forget me not.** F. 4. c to a. *J. S. Holmes.* 40
And to them come these words forgot,
Like some long hidden, precious scroll.
A beautiful new version of a beautiful old
thought.
- The Blossoms.** Eb. 3. d to g. *Julia Francis Morris.* 30
Beautiful blossoms, so fresh and so fair,
Children of light and creatures of air,
Where do ye come from, and where do ye go?
Fine musical tribute to the flowers of spring.
- Good-Night, Sweetheart!** Ab. 3. c to E.
A. D. Saxon. 40
Good-night, sweetheart? It may not be,
Good-night would take your arms from me.
Explains, in a very melodious way, why
lovers' calls can endure so long.
- Will it be long?** C. 3. c to E. *A. D. Saxon.* 40
Will it be long, love, ere waiting shall be over,
Will it be long, ere doubts shall clear away?
One of Mr. Saxon's concert songs. The selec-
tions are well made, and the melodies well fitted
to a "concert" voice.
- Ma vie, ma Marguerite.** G. 3. d to a. *Joseph A. Hills.* 35
Thou art fair as a flower, Marguerite,
Thy heart is of virgin gold.
For a first rate, sweet, melting love song that
will carry a. l before it, buy this. It is of very
superior quality.
- There's Peace on the Deep.** Ab. 4.
a to F. *A. F. Monroe.* 40
Stars trembling o'er us,
Sunset before us,
Mountains in shadow
And forests asleep.
Some of the best of peaceful words by Miss
Munich, worthily set to music.
- Now the Silver Moon.** Duet. Soprano and
Bass. Ab. 4. c to g. *Geo. B. Nevin.* 60
Now the silver moon arising
Flings round her light serene.
A very fine duet indeed, introducing an "Ora
pro nobis" in the boatman's song; for this is a
sort of Venetian barcarole.
- The Twilight Hour.** Words by C. Clifton
Bingham. C. 3. E to E. *A. W. Marchant.* 25
Stir the fire and make it blaze
Put the toys away.
One of six pretty evening songs called, on the
title "Night Cap Ditties," for mothers and
children.

Instrumental.

- Home Delight.** Waltz. Violin and Piano.
C. 3. *C. Trautmann.* 60
Appropriate name for a delightful waltz for
Violin with Piano accompaniment.
- Boston Ancient and Honorable Artillery
March.** D. 3. *Edwin Christie.* 30
What tune this ancient company marched to
two hundred years since is a matter of doubt.
Here is good music for the next parade.
- Massa's in the cold Ground.** Mandoline and
2 Guitars. A. 3. *Barker.* 25
Pretty arrangement of Mandoline music.
- Frolic of the Snow Birds.** Eb. 3. *Mrs. Morehouse Nash.* 35
A very good frolic, which imparts life to a
very spirited piece, which is almost in Polka
style, but not quite.
- Pride of Bay Ridge Polka.** D. 3. *Edwin Christie.* 30
A bright polka. The "pride" in question is
doubtless a yacht, as Bay Ridge is a convenient
nook on Long Island from which yachts may
dart out for their racing ground, which is not
far away.
- Unique Schottisch.** Bb. 3. *Edwin Christie.* 30
A Schottisch of good promise.
- Toboggan Galop.** Bb. 3. *Mrs. Emma Mary Raymond.* 40
"Toboggan" is so recent a word to Americans
of the "double runner" zones that it is no won-
der that it is a stranger on music titles. Here it
is however, and the pretty music is some im-
provement on the sliding machine, in that it
occasionally slides up hill.
- Sea-Shells.** Concert Waltz. 3. Innes arr.
by *Launce Knight.* 60
Three good waltzes, the last one prolonged
into a well made Finale, and the first preceded
by a "Pastorale" introduction.
- Anita Galop.** For Mandolin and Guitar.
F. 3. *Annie Moore.* 25
A very sweet and neat duet on two favorite
instruments. Those who are pleased with it
will be anxious to know if Annie Moore wrote
any more? Yes: There is Cinq Amis waltz for
two Mandolines and one Guitar, and Unique
Schottisch, for Mandolin and one Guitar.
- Cinq Amis Waltz.** For two Mandolines and
one Guitar. D. 3. *Annie Moore.* 30
As will be seen, three of the cinq amis can en-
joy the playing of this very pretty affair, and
the remaining two friends may be audience.
- Home Greeting.** Romance for Piano. D. 3. *G. D. Wilson.* 50
A piece that is sure of "greeting" in many
homes. Easy and graceful.
- An Matin.** At Morn. Eb. 4. *Godard, fingered by Leon Keach.* 40
A beautiful piece for any time of day. The
composer was evidently inspired by an early
morning bird—concert in the country.

ABBREVIATIONS.—Degrees of difficulty are marked
from 1 to 7. The key is denoted by a capital letter, as
C, Bb, etc. A large Roman letter marks the lowest and
the highest note if on the staff, small Roman letters if
below or above the staff. Thus: "C. 5. c to E," means
"Key of C, Fifth degree, lowest letter c on the added
line below, highest letter E on the 4th space."

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